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The Oxford College Press

Volume IV OCTOBER, 1910 Number 4

Published Quarterly by the College

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UNIVERSITY OF ILLINOIS

The Oxford College of Music

Oxford, Ohio

Founded 1830

OF THE
UNIVERSITY OF ILLINOIS

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FRONT ELEVATION

PROPOSED ACADEMY OF MUSIC FOR OXFORD COLLEGE FOR WOMEN OXFORD OHIO

JOHN EBERSON ARCHITECT
504 RENTSCHLER BLDG HAMILTON OHIO

The Oxford College Press

Volume IV OCTOBER, 1910 Number 4

OF THE
UNIVERSITY OF

Catalog of the Oxford College of Music

OXFORD, OHIO
Published Quarterly by the College

THE OXFORD COLLEGE OF MUSIC

FACULTY

JANE SHERZER, A.M., PH.D., PRESIDENT

Ph.B. University of Michigan, 1893; A.M. and Ph.D. University of Berlin, Germany, 1902; Student in Jena, Germany, 1891; Student in Zürich, Switzerland, 1892; Student in Paris, France, 1894; Student in University of Berlin, 1899-1902; Principal of High School, Franklin, Ohio, 1882-85; Instructor in English, Oxford College, Oxford, Ohio, 1889-91; Dean ibid, 1892-94; Principal of Academy for Young Women, Jacksonville, Illinois, 1895-99; Professor of English Philology and Dean of Women, Illinois College, Jacksonville, Illinois, 1903-04; President of Oxford College, 1905—.

MAX VAN LEWEN SWARTHOUT, DIRECTOR

Violin, Piano and Theory

Student in Chicago, 1897-1902; Piano and Theory, Balatka Musical College and Gottschalk Conservatory; Violin with Earle R. Drake; Student in Royal Conservatory of Music at Leipzig, 1902-04; Private instruction in Leipzig, 1904-05; Member of the Gewandhaus Orchestra under Nikisch; Taught privately in Illinois, 1895-1902; in Leipzig, 1902-05; Director of the Oxford College of Music, 1905—.

*DONALD MALCOLM SWARTHOUT, DEAN

Professor of Piano and Organ

Studied privately in Chicago, 1898-1902; Student at Royal Conservatory of Music, Leipzig, Germany, 1902-05; Course in Piano, Cello, and Musical Theory; Private voice instruction under A. Per-

*In Leipzig 1910–1911 on leave of absence.

lusz, formerly first tenor at Opera House, Prague, Austria; Student in Piano, private, with Isadore Philipp, Professor of Piano, National Conservatory of Music, Paris, France, 1905-06; Professor of Piano, Oxford College of Music, 1906—.

EDWARD HOLMES FLETCHER

Professor of Piano and Theory

Harvard, A.B., 1904; Honors in Musical Theory; Student in Leipzig, Germany, 1904-08; Director of Music in Simmons College, Abilene, Texas, 1908-10; Professor of Piano, Oxford College of Music, 1910—. Teaches Methods of Wiehmayer and Teichmüller, the well-known Piano Pedagogues of the Leipzig and Stuttgart Conservatories.

MADAME MARIAN VAN DUYN, Contralto

Professor of Voice and Delsarte Form of Physical Expression

Student in Paris two years under Marchesi, Sbriglia, Vaucorbeil; four years in London under Henschel, Randegger, and Dr. Edmund Turpin; one year in Germany studying and singing in grand opera, concerts, and oratorios. Appeared in London, England, in 1896-8 in Albert Hall in concerts, oratorios, and musicales. Has also appeared in Paris, in Germany, Canada, and West Indies. Teacher of voice for ten years. Posing of singing and speaking voice a specialty. Professor of Voice and Delsarte Expression in Oxford College, 1910—.

MARY ZERFASS, B.M.

Second Assistant Instructor of Piano

B.Music, Oxford College of Music, 1899; Pupil in Music in Cincinnati, 1902-03; Instructor in Piano, Oxford College of Music, 1910—.

JANE DAWSON

Supervisor of Practice

COLLEGE CALENDAR

1910

September 13, 14.....Registration of Students
September 14.....Academic Year begins 10 A. M.
November 24.....Thanksgiving Day. No classes
December 16.....Winter Holidays begin 3:15 P. M.

1911

January 3.....College Exercises begin 7:30 A. M.
January 26.....Day of Prayer for Colleges
January 26-31.....Semester Examinations
February 1.....Second Semester begins
February 22.....Washington's Birthday
February 27.....Founder's Day
March 24.....Spring Vacation begins 3:15 P. M.
March 31.....College Exercises begin 7:30 A. M.
May 31-June 3.....Semester Examinations
June 4.....Baccalaureate Sunday
June 5.....Art Reception, 2:30 P. M.
June 5.....Students' Recital, 8 P. M.
June 6.....Musical Commencement, 10:00 A. M.
June 6.....Alumnæ Meeting, 2:00 P. M.
June 6.....Opera by the Choral Society, 8:00 P. M.
June 7.....Eightieth Annual Commencement, 10:00 A. M.
September 12, 13.....Registration of Students
September 13.....Academic Year begins 10:00 A. M.
November 23.....Thanksgiving Day. No classes
December 15.....Winter Holidays begin 3:15 P. M.

1912

January 3.....College Exercises begin 7:30 A. M.
January 25-31.....Semester Examinations
February 1.....Second Semester begins
March 23.....Spring Vacation begins 3:15 P. M.
March 30.....College Exercises begin 7:30 A. M.
June 6.....Eighty-first Annual Commencement

THE COLLEGE OF MUSIC

OXFORD COLLEGE has become widely known for the superiority of its musical department, under the wise and scholarly direction, through a long term of years, of such distinguished musicians as Merz, Malmene, Gantvoort, and Hoffman. The ability of its present director, seconded by a strong Faculty, gives assurance that this excellence will not only be maintained, but enlarged in various directions to meet the demands of an ever-increasing musical culture.

Some acquaintance with and skill in making of music are now recognized as essentials to a finished education, and music study in its various branches is finding an equal place as electives with other studies in the best college courses. As a science it opens up a field of investigation and phenomena most wonderful and practical; its history is exceptionally rich in the human element; its theory and technique demand the highest quality of mental and physical endeavor, while as a vehicle for expressing the sublimest emotions of the soul, it is worthy of the thought and study of the best minds.

LITERARY ADVANTAGES

The connection of the Department of Music with such a well-known and long-established institution as is Oxford College gives all music students a splendid opportunity to supplement their musical education with electives from the College courses of study, an opportunity frequently left unheeded by those whose enthusiasm for music leads them to forget all else in the pursuit of their favorite study. To-day the best musicians are those whose education is broadest. It is a well-known fact that the study of music, when not reinforced by study along other lines, has a great tendency to leave the student narrow in her opinions and her conceptions of life. For this reason it is especially urged that all music students in the department make as good use of their opportunity for college work as their time will permit. By special arrangement, regular students of the College of Music are given reduced rates of tuition for what college work they may choose.

THE COURSE OF STUDY

The regular course as prescribed for this department is divided into three classes:

1. The Preparatory Class.
2. The Teachers' Certificate Class.
3. The Graduating Class.

Students not desirous of pursuing the regular course are at liberty to choose work in any of the departments of the College of Music. Such students will be considered members of the College, entitled to the general privileges of the same, and everything will be done to insure rapid progress in their work. Inasmuch as no two pupils master the work prescribed for the Preparatory Class in the same length of time, it is impossible to say exactly how long a pupil may be continued in this class, the rapidity of advancement depending wholly upon the amount and quality of work accomplished. The above is also true of the other classes, the Teachers' Certificate Class and the Graduating Class, although it is possible to do the work prescribed for either of these classes in a year.

GRADUATION

The degree of Bachelor of Music (Mus.B.) is conferred upon those students who complete the full music course in piano. A diploma is granted to those who finish the full course in organ, violin or singing.

The full course of music is arranged to give thorough and complete instruction in the practice, science, and history of music. Graduating courses are provided for the piano, violin, and voice, the requirements for any one of these courses being as follows:

1. The student must have pursued her work in this College for at least one year.
2. Must have completed a course in literary work equivalent to that prescribed for a good four years' high school.
3. Must have at least two years' experience in Ensemble playing, as well as a thorough knowledge of Harmony, History of Music, and Musical Forms.
4. The student must present a list of all music studied.
5. Improvise an accompaniment to a given melody.
6. Perform at sight a composition selected by the director.

7. Give a satisfactory rendition of a composition assigned fifteen days previous to examination and prepared without assistance.

8. Have ready at least ten standard compositions, six of which will be chosen by the director, to be performed in a public recital. It is desired that as many as possible of the above compositions be played from memory.

N. B.—No student will be admitted to the Senior Class who has not complied with No. 2. For students in violin or voice, No. 5 of the above requirements is omitted, as is also the experience in ensemble work. For these students, however, a knowledge of piano, sufficient to enable them to play ordinary accompaniments, is required.

TEACHER'S CERTIFICATE

A Teacher's Certificate will be given to those students who have satisfactorily completed the course of study prescribed for the Teachers' Certificate Class. Two years of Harmony and History of Music are required for such a certificate in Piano, Violin, or Voice.

STUDIES

As to the course of studies to be presented in any one of the classes, no definite statement can be given, inasmuch as different pupils require different work. The needs of each student will be considered individually, with the idea of advancing her work as rapidly, yet as thoroughly as is possible. However, a general outline of some of the studies and other compositions used in the department may give an idea of the general requirements of the different classes.

PIANO

Preparatory Class

Various technical studies, Scales in different tempos and rhythms, Czerny Velocity Studies, Books I, II, III; Studies from Berens, Duvernoy, Concone, Loeschorn, Bertini, Heller, and others, special attention being given to phrasing, pedaling, and rhythm; medium grade octave studies, Sonatinas from Clementi, Kuhlau, and Beethoven, easier Sonatas from Haydn and Mozart,

solos from Bach, Fuchs, Beethoven, Hiller, Mendelssohn, Moszkowski, Tschaikowsky, and others.

Teachers' Certificate Class

Studies from Czerny, Cramer, MacDowell, Op. 39; Köhler, Op. 128; Krause, Op. 16, 81, 90; Bach Inventions, Bach and Handel Suites; solos from Field, Godard, MacDowell, Grieg, Chopin, Mendelssohn, and others.

Graduating Class

Clementi's Gradus ad Parnassum, Bach's well-tempered Clavichord, Czerny, Mendelssohn Preludes, studies and other compositions from Chopin, Schumann, Henselt, Liszt, Moscheles, Op. 70, Kullak's Octave Studies, Sonatas from Beethoven and Weber. Suitable concertos and other selected compositions.

VIOLIN

Preparatory Class

Violin methods, Hohmann, David, De Beriot, and others; studies from Kayser, Sitt, Kreutzer, Fiorillo; solo pieces from Dancla, De Beriot, Raff, David, Sitt, Ernst, Wieniawski, etc. Concertos from Viotti, Rode, De Beriot.

Teachers' Certificate Class

Studies from Fiorillo, Rode, Rovelli; Sonatas from Beethoven, Handel, Rubinstein, Grieg; solo pieces and concertos suitable for this grade.

Graduating Class

Studies, Dont's Gradus ad Parnassum, Gavinies, Bach's Sonatas for Violin alone, suitable solo pieces; Concertos from Mendelssohn, Bruch, Molique, Spohr, Wieniawski, Vieuxtemps, and others.

No particular one of the so-called Methods of Technical Development is adhered to, but the good points of many, as gained by much observation and study, are used. The aim of the department in all its branches is to cultivate in the pupils an easy, natural, and yet correct position and manner of playing, particular attention being given to the development of a keen musical intelligence and to thought concentration, as well as to that mechanical drill so necessary in the acquiring of a thoroughly-schooled technique.

VOICE

This course offers thorough training in voice-placing, tone-production, correct use of the breath, intonation, legato, accent, phrasing, enunciation, and all essential features of technical drill, together with careful instruction in the interpretation of songs suitable for drawing room, church, and recital.

The Graduating Class is open only to those students in the Vocal Department whose voices, in the opinion of the Musical Faculty, are of an exceptionally good quality. A certificate, however, will be given to any student of voice who has satisfactorily completed the work prescribed for the Teachers' Certificate Class. A knowledge of piano sufficient for ordinary accompaniments is required for a certificate.

COURSE OF STUDY

Preparatory Class

Lessons in voice-placing and correct breathing.
Studies, W. H. Neidlinger.
Simple songs, elementary sight-singing.

Teachers' Certificate Class

Studies, Neidlinger, Marchesi Elementary Exercises.
Songs of best modern composers.
Simple arias from opera and oratorio.
Sight-singing Chorus.

Graduating Class

Studies, Neidlinger, Marchesi, Concone.
Operatic and Oratorio Selections, Classical Songs.

During the scholastic year each pupil is required to contribute one number upon each of the following programs:

1. Simple English Songs.
2. Folk Songs.
3. Foreign Songs. { French. German. Italian.
4. Romantic Song Writers.
5. Simple Selections from Oratorio.
6. Simple Selections from Opera.

Two years of French and of German are required of each vocal student.

ORGAN

Through the union of the instrumental and vocal departments of Miami University with the Oxford College of Music, under the direction of the latter-named institution, the College of Music has been very generously proffered the use of the new University pipe organ, an unusually large and fine instrument, but recently built into the new Auditorium. The organ is a three-manual instrument and contains some twenty-five hundred pipes, thus affording an exceptionally large number of stop combinations. By special arrangement with the University, organ lessons may now be given on this instrument, advanced organ students being privileged also to practice on it. For those students of organ less advanced, practice may be had on the organ at the Oxford College of Music, an instrument of smaller dimensions than the Miami organ, yet one affording practically all opportunities for general organ study.

THEORY OF MUSIC

Musical Theory rightly comprises harmony, counterpoint, canon, and fugue. By a study of Theory the student becomes acquainted with the principles underlying the structural part of music. She sees the grammar of musical composition, if one may employ the term grammar in this respect, and thus, because of a knowledge of this study, is able to understand music more thoroughly and to interpret it more intelligently. Too much emphasis can not be laid upon a thorough understanding of this interesting study.

A two-years' course in Harmony is offered, and it is earnestly desired that all music students pursue this branch. Credits will be given students of the College for satisfactory work in this study, the same as for a regular College study.

The study of Theory may be begun by any student in the department, but is required of all students in the Teachers' Certificate and Graduating Classes who have not previously finished the course in Harmony. For those desiring to do more advanced work on their completion of Harmony, classes in counterpoint will be formed in order to enable such to go still further into the mysteries of musical form and composition.

Below is a general outline of the work prescribed for the two years:

HARMONY

First Year

1. First Semester. 2 hours
Musical notation, intervals, scales, major and minor with signatures. Triads and their inversions, transposition.

Chords of the seventh, the dominant seventh and its inversions, sequences. Modulation by use of the dominant seventh chord, piano illustrations of chord progressions and modulations required.

2. Second Semester. 2 hours
Secondary seventh chords, the diminished seventh chord, inversions of the above-given chords. Cadences, irregular treatment of seventh chords. Italian, French, German and Neapolitan sixth chords. Modulation continued, with transpositions of different models into all keys.

Second Year

3. First Semester. 2 hours
Suspensions, their introduction and resolution; suspension in the bass, figuring of suspensions, suspensions in several voices, upward resolution. Appoggiaturas, passing notes, passing chords, anticipation, organ point.

4. Second Semester. 2 hours
General practice in harmonizing melodies, single and double chants, chorals. Original work along the above-given lines.

HISTORY OF MUSIC

The department lays special stress upon the need of the study of this branch of musical education. What is true of the development of all other arts is true of music. Its most simple origin, the influences of the different peoples of the world on its development, and its gradual evolution from the crudest to the most perfected of forms, from the most barbarous to the grandest of harmonies, all are treated in this interesting study. The music course requires two years' work in Musical History. The class lessons are held twice each week of the school year, the work being for the greater part taken from Baltzell's *Musical History,* one of the most modern as well as most popular of standard musical histories. The second

years' work is mainly reference work pertaining to such musical topics as the modern opera, the national music of to-day, the present-day great composers, and other such subjects. Frequent tests are given, in which all members of the class take part. The College Library possesses a large number of suitable reference books for the the pursuit of this study.

ENSEMBLE

For students of instrumental music a most important branch is ensemble playing. A two-years' course in ensemble is required, this being a part of the prescribed course for students of the Teachers' Certificate and Graduating Classes. However, this work is not restricted to these two classes. Piano students are formed into classes and given the arrangement of the best orchestral and chamber music, thus enabling them to become acquainted with a wide range of composition not available to the solitary student. Also the drill in sight reading, rhythm, and all those elements which go to make up ensemble playing, is especially valuable. The College has a large library of music for this work.

CHORAL SOCIETY AND GLEE CLUB

The Oxford Choral Society, an organization under the direction of Director Swarthout for the study of the better class of chorus works for women's voices, offers an unusual opportunity to students desiring experience in ensemble singing. The membership of the society, while obligatory upon all voice pupils, is open to all students possessing good voices, the only expense attached being an occasional assessment on the members to provide the necessary music. The society aims to study and present publicly at least one standard opera each year.

The Glee Club, with its limited number of picked voices, is under the personal direction of Madame Van Duyn, Professor of Voice. In addition to much practice in standard chorus work, it affords experience in works of a lighter character, such as college glees, the cost of music, as in the Choral Society, being covered by an occasional fee on the part of each member. The Glee Club concerts are an attractive feature of the college year.

SPECIAL ADVANTAGES

Open lessons Thursday afternoons and numerous recitals and concerts give the pupils the necessary opportunities to appear in public. The pupils sing frequently in the various churches of the village. An opera is given in June by the chorus of fifty voices. Patience and the Mikado have been most successfully staged. Each graduate in Music gives a solo recital in the Spring about one and one-half hours in length, which shows great brilliancy of execution and remarkable powers of memory.

Students in Music have an opportunity to hear the very best talent. Gadski and other stars have visited Oxford within the past few years, while the neighborhood of that famous center of Art, Cincinnati, offers every facility for hearing all varieties of musical composition.

The College has twenty-six pianos and a small practice pipe organ. Advanced students have the privilege of using the fine, large pipe organ in the auditorium of Miami University. The practice of the pupils is under the hourly inspection of a paid Supervisor and pupils are given the most careful attention. The following programs recently rendered by the students will give some idea of the high class of musical instruction offered by Oxford College.

GENERAL SUGGESTIONS

Students desiring to take lessons in instrumental or vocal music may begin at any time. Those wishing to enter classes in Theory, Musical History, etc., should apply at the beginning of the year, when the classes are formed.

In addition to the public recitals, which are given at intervals during the year, there are frequent students' recitals, at which students will have an opportunity to play in the presence of others, thus acquiring the self-possession so essential to any one who desires to play successfully in public.

Each season there are several concerts given in Oxford by artists of national reputation. In addition to these, students have frequent opportunities to attend the Symphony Concerts in Cincinnati at a very moderate expense.

RULES AND REGULATIONS

Tuition must always be paid in advance, and no money is refunded because of absence from lessons.

No student is permitted to omit a lesson without sufficient cause.

The Faculty of the Music College reserves the right to ask any pupil to withdraw from the department who, because of lack of careful study or for any other good reason, does not make satisfactory progress.

No student may take part in any outside musical entertainment without first having obtained the permission of the Director of Music.

Regular music students in the Preparatory Class are expected to devote at least three hours a day to the study of their chief instrument; those in the Teachers' Certificate and Graduating Classes are expected to practice four hours or more daily.

Unless satisfactory reasons for doing less work can be given, regular students of the Preparatory Class are required to carry ten hours, and those of the Certificate and Graduating Classes eight hours of work each week, inclusive of their music. As to the elective studies, the students are to consult with the Musical Faculty before making out their courses.

EXPENSES

MUSIC COURSE

The Music Course, two lessons a week on piano, or violin, or organ, or in voice, plus harmony, history of music, ensemble, sight-singing, and tuition in the required studies, with board and room, per collegiate year, $455 00

Board, room, heat, and light, per year, without tuition 300 00

Board, room, heat, and light, for one semester, without tuition 175 00

Literary courses, one hour, per year 10 00

A registration fee of $5.00 is required yearly from every student.

Terms of Tuition for a Semester of Seventeen Weeks

PIANO, VIOLIN, ORGAN, AND VOICE.

With Professor Max vL. Swarthout, Professor Donald M. Swarthout, Professor Edward Fletcher, and Madame Van Duyn:

Two half-hour lessons per week	$50 00
One half-hour lesson per week	25 00
Single lessons, one hour, each	3 00

*With first Assistant Instructor of Piano:

Two half-hour lessons per week	25 00
One half-hour lesson per week	12 50
Single lessons, each	1 00

With second Assistant Instructor of Piano, Miss Zerfass:

Two half-hour lessons per week	18 00
One half-hour lesson per week	9 00
Single lessons, each	75
Harmony, in classes, two half hours per week	12 00
History of Music, class lessons, two half hours per week	5 00
Ensemble playing and sight reading, in classes of four, two half hours per week	15 00
Use of piano, one period of fifty minutes per day	3 00
Use of organ, one period of fifty minutes per day	11 00

* This position is not at present filled.

TERMS OF PAYMENT

$205.00, plus the bill for one semester for all extras taken, is paid on entrance, and $150.00 on January 3. $255.00, plus piano rent, is due upon entrance to Music Course and $200.00 on January 3. *$100.00 of the first payment is not subject to return or deduction.*

All charges for Art, Commercial Branches, Elocution, and Music are payable per semester, strictly in advance, and are not subject to return or deduction.

Applicants for admission are registered on receipt of $10.00, which will be credited on the first payment. In case of withdrawal for sufficient reason before August 1st, the money will be refunded. Choice of rooms is given in order of registry.

All bills must be paid in advance. No student will be admitted to room or classes without a receipt from the Treasurer, unless by special arrangement. Five per cent. will be added to bills unpaid at the end of first month of each semester.

As all contracts with instructors and arrangements for education are made by the College for the entire year in advance, and as absences and withdrawals interfere seriously with the general progress, therefore no deduction is made for short absences or for the first five or last five weeks of the semester, or for absence or withdrawals for other reasons than serious personal illness. In cases of protracted illness a deduction of $5.00 a week will be made from the time formal notice is given by parent or guardian that the room has been relinquished.

A rule of the trustees requires that all bills be paid before any pupil receives a diploma or degree.

INCIDENTAL EXPENSES

A fee of $5.00 plus breakage is charged for each laboratory course and household economics.

No charge is made for the ordinary services of the nurse, but charge is made for extra services and for meals sent to the students' rooms. A special nurse will be at the expense of the student for whom she is employed.

An extra charge of $10.00 per semester will be made for each student occupying the tower rooms, and $5.00 per semester for each student occupying select rooms.

An additional charge of $15.00 per semester is made when a student occupies a room alone, but every student must take a roommate if need be.

Board at the College during the spring recess may be had for $6.00.

$10.00 is charged for each diploma, $5.00 for each certificate.

A reduction will be made to ministers of the gospel for their daughters.

Requests for information or catalogs should be addressed to Jane Sherzer, President, Oxford College, Oxford, Ohio.

GENERAL INFORMATION

LOCATION

Oxford, Ohio, the seat of Oxford College, is on the Cincinnati, Hamilton & Dayton Railroad, only one hour distant from Cincinnati, about two hours from Indianapolis, and on the route of the Monon express trains to Chicago.

Oxford lies upon a tableland, about one thousand feet above the sea. Its elevation gives it pure air, pure water, and views of great beauty. "It is a delightful old town, of great traditions and memories of famous graduates, where Whitelaw Reid, Benjamin Harrison, and many other noted men obtained their training."

The College is beautifully situated in the midst of four acres of lawn in one of the finest parts of the town. The building is three and four stories above the basement, has a frontage of two hundred feet, and is one hundred and eleven feet deep, exclusive of porches, which extend about three sides of the building. These are convenient for exercise in all weather and delightful most of the year. On the first floor are the parlors, the chapel, a large and well-lighted library, offices, and recitation rooms. There are two rooms for teaching physical sciences, with laboratories equipped for indiivdual work, an art hall, a large dining room, a calisthenic hall, many music rooms, and bedrooms for about one hundred and fifty persons. The whole building is heated by steam, lighted by electricity, and supplied with an abundance of pure water. The plumbing is perfectly sanitary. There are bathrooms and closets within the building. The only fires are for cooking, the steam-heating apparatus being in a separate house. Two stairways reach the third floor, and there are fire escapes on the outside, both front and rear and south side. The students' rooms are all outside rooms, well lighted and ventilated, and fully furnished.

The Cottage, a well-built brick structure, can accommodate about sixteen persons.

HEALTH AND PHYSICAL CULTURE

A trained nurse resides in the College and oversees the health of the students, which is made a prime object of attention.

With regular exercise, wholesome food, and healthful surroundings, little illness occurs. Students who have entered in good health have seldom failed to preserve it, and cases of acute diseases have been exceedingly rare. Excellent physicians may be called by telephone. A quiet room adjoining that of the nurse is ready in case of need, and parents will be promptly and fully advised of any illness.

All exercise in the Gymnasium is under the supervision of its director, a woman well versed in the different modern methods of physical culture.

Two hours per week of physical training are required of all pupils. This requirement is met in the spring and fall by walking and outdoor sports; in the winter by gymnastics, supplemented by walking and occasionally by skating and coasting. There are two tennis courts on the College grounds, and only a short distance away the golf links of Miami University are kindly placed at the disposal of the students.

The mild climate of Southwestern Ohio makes outdoor sports possible usually until Christmas and from the early spring, and every student is required to spend a certain portion of the day in the fresh air.

The table is always supplied with an abundance of the best food, prepared by skillful cooks and an experienced baker. The water used for drinking and cooking is from the artesian wells of the city waterworks, and has often been analyzed and pronounced unusually wholesome by the State authorities.

RELIGIOUS LIFE

The College is non-sectarian, but distinctly Christian in its aims and influence. A systematic course of Bible study is required of each student. A short morning service is conducted daily in the chapel. Pupils attend the church of their choice, and Sabbath is reverently observed. No guests are expected on Sunday.

The inward spiritual life is nourished by an active branch of the Young Women's Christian Association.

The College aims to develop strength of character. Believing that such strength can be obtained only by responsibility, the College places the internal government of the students in the hands of the pupils themselves. The result is a highly successful form of self-government.

SOCIAL LIFE

The harmonious development of young womanhood is sought. Hence, the etiquette of social intercourse is taught by means of informal talks and in the many functions held in the College, where the pupils assist as hostesses and become acquainted in a practical way with conventional laws.

"The social life of the College has all the brightness, grace, and joy that would naturally be, and should be, found in a college of young women under Christian influences."

COLLEGE SOCIETIES

The Young Women's Christian Association, meeting every Sunday, 6:15 P. M.

The Century Club, affiliated with the Ohio Federation of Women's Clubs, and, in 1909, with the General Federation of Women's Clubs. The Century Club has two branches, literary and social:

The Calliopean Society (founded 1850). Every Friday, 6:20 P. M.

The Philalethian Society (founded 1850). Every other Tuesday, 6:15 P. M.

The Choral Society.

The Dramatic Club.

The French Club. The last Friday of the month, 4 P. M.

The German Club. Every Thursday, 4 P. M.

The Glee Club, Wednesdays and Thursdays, 6:45 P. M.

The Athletic Association, including the Tennis, Walking, and Golf Clubs and Basketball Teams.

OUTFIT

The wardrobe should be simple; extravagance in dress is discouraged. Every pupil wears on the street the Oxford cap and gown, which are ordered in Oxford at a moderate price.

Gymnasium suits and shoes must be the regulation uniform. The suit consists of a full divided skirt and shirtwaist of navy blue serge. They may be purchased at the College. Suits, $5.50; shoes, $1.50; tennis racquet and balls, $1.50.

Each student should bring, for her own use, a rug, sheets for a single bed, and pillow cases (one-half dozen), pillow, comfort,

blankets, spread, towels, napkins, napkin ring, knife, fork, and spoon (these three for her room), all of which, including clothing and trunk, must be distinctly marked with the owner's full name.

Curtains and pictures for the room may also be brought.

THE ENDOWMENT FUND

In the eighty years of its history Oxford College has had a varied existence. For many years it belonged to the people of Oxford and vicinity. In the fifties, the Synod of Cincinnati guided its destiny. But the panic of 1857 and the Civil War of 1861 threw it into private hands. Now once more the institution is brought into public ownership, through the munificent gift of the Misses Agnes and Mary Morris, who have transferred their interests to The Oxford College for Women, in honor of their father, the Rev. Robert Desha Morris, for twenty-three years honored President of the College.

The Alumnæ are contributing and collecting moneys to increase the endowment to $200,000.

NEEDS OF THE COLLEGE

At the beginning of the year every room was taken and the building was overcrowded. There has been a seventy per cent. increase in the enrollment in the last three years. An imperative need is a new music hall, containing gymnasium and auditorium, besides studios and practice rooms. Plans have been drawn up for a suitable building that will cost $50,000.

FORMS OF BEQUEST

I give and bequeath to The Oxford College for Women, Oxford, Ohio, the sum of ..... dollars, to be applied to the uses and purposes of said institution.

I give and bequeath to The Oxford College for Women, Oxford, Ohio, the sum of ..... dollars, to be safely invested by the Trustees of said institution and called "The ..... Scholarship Fund." The interest of this fund shall be applied to aid pupils in The Oxford College for Women.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

MUSIC STUDENTS

DEGREES (MUS.B.) CONFERRED JUNE, 1910

Hurm, Naomi.....Hamilton, Ohio
McClintock, Mary Louise.....Marianna, Ark.
Sloan, Ruth Alma.....442 South Main St., Urbana, Ohio

SENIOR CANDIDATE FOR DEGREE (MUS.B.) 1911

Montz, Florence.....The Besten Apartments, Louisville, Ky.

TEACHERS' CERTIFICATE CLASS

Gehres, Mary.....Waverly, Ohio

COLLEGE RANK

Aiken, Charlotte Marguerite, 321 Columbus Ave., Bellefontaine, Ohio
Beaver, Edith.....966 Maple St., Rocky Ford, Col.
Beck, Dorothy.....Batesville, Ind.
Bonge, Reda Armento.....Montpelier, Ind.
Bowman, Bernice.....Upper Sandusky, Ohio
Cartwright, Mildred.....New Harmony, Ind.
Dawson, Jane.....New Richmond, Ohio
Doerr, Norma Kathryn.....Milan, Ohio
Dokkenwadel, Nell Elizabeth....343 S. Fourth St., Coshocton, Ohio
Gordon, Ruth.....Shelbyville, Ind.
Hail, Eugenia.....1288 Cherokee Road, Louisville, Ky.
Hilton, Florence Fraleigh.....Hillsboro, Ohio
Hinzen, Lillian Emma.....2808 Chestnut St., Louisville, Ky.
Humphrey, Lillian Eaton.....59 South Eighth St., Ironton, Ohio
Jacobson, Retta.....615 South Franklin St., Greenville, Mich.
Kerr, Sarah Janet.....Woodsfield, Ohio
Kimball, Ruth Blanche.....Clinton, Mich.
Kirkpatrick, Stella Marie.....Cherry Fork, Ohio
O'Neall, Mary.....407 East Wabash St., Crawfordsville, Ind.
Rapp, Nelle Jane.....601 West Walnut St., Kokomo, Ind.
Redhed, Bess.....Tolono, Ill.

Rhine, Estella Bertha.....Bristol, Ind.
Richardson, Daisy May.....Clayton, Ind.
Schirding, Hattie Nance.....Petersburg, Ill.
Shipp, Willyun Juett.....Frankfort, Ky.
Slayback, Ruth.....303 North Third St., Hamilton, Ohio
Swan, Mabel Kramer.....Camden, Ohio
Weaver, Mary Mildred, 231 Pennsylvania Ave., East Liverpool, Ohio
Willey, Eslie May.....3479 Cheviot Ave., Cincinnati, Ohio
Winter, Helen Edith.....Greenville, Mich.

ACADEMY RANK

Campsey, Ruth.....London, Ohio
Dance, Mary Maitland.....Hamilton, Ohio
Grinsted, Hazel.....Salem, Neb.
Kerr, Ruth.....329 West Market St., Lima, Ohio
Lewis, Helen.....Lebanon, Ohio
Lichtenstader, Edith.....24 Elektron Flats, Lima, Ohio
Milheisen, Jessie Marion.....612 Taylor St., Topeka, Kan.
Nichols, Helen Stirling.....Mount Washington, Ohio
Oglesbee, Josephine.....Waynesville, Ohio
Osborn, Pearl.....Brimfield, Ind.
Reutti, Verna Mildred.....335 Maine St., Hamilton, Ohio
Robertson, Susan Cloude.....Morganfield, Ky.
Sheridan, Margaret Edith.....822 North Caldwell St., Piqua, Ohio
Walker, Elizabeth Wylie.....Mounds, Okla.
Wampler, Alice Mildred.....Dayton, Ohio
Wilson, Mary Elizabeth.....Muncie, Ind.

DAY STUDENTS

Andrews, Mabel.....Oxford, Ohio
Bradfield, Gertrude.....Oxford, Ohio
Brandenburg, Hazel.....Oxford, Ohio
Brown, Dorothy.....Oxford, Ohio
Clark, Margaret Rebecca.....Oxford, Ohio
Craig, Mildred.....Oxford, Ohio
Douglass, Eleanor.....Oxford, Ohio
Finch, Helen.....Oxford, Ohio
Flanagan, Katherine.....Oxford, Ohio

Forbes, Lethenia.....Oxford, Ohio
Garrod, Leona.....Oxford, Ohio
Hogue, Mrs. M.....Oxford, Ohio
Hunt, Margaret.....Bath, Ind.
Johnson, Grace.....Oxford, Ohio
Kinney, Bernice.....Oxford, Ohio
Marshall, Marie.....Oxford, Ohio
McMahon, Elsie.....Liberty, Ind.
Moore, Helen.....Oxford, Ohio
Morris, Blanche.....Oxford, Ohio
Morris, Ruth.....Liberty, Ind.
Pollock, Miss.....Oxford, Ohio
Ramsey, Alice.....Oxford, Ohio
Reeves, Mamie.....Oxford, Ohio
Richards, Carmen.....Oxford, Ohio
Shetterly, Charles.....Oxford, Ohio
Slonecker, Carol.....Oxford, Ohio
Smith, Celia.....Oxford, Ohio
Smith, Dey.....Oxford, Ohio
Smith, Nell.....Oxford, Ohio
Taylor, Sarah.....Oxford, Ohio
Wadleigh, Angie.....Oxford, Ohio
Wiseman, Alice.....Oxford, Ohio

PROGRAMS

OXFORD COLLEGE MUSICALE

Festspiel and Brautlied (arranged for two pianos) ..... *Wagner*
THE MISSES LEITCH, MCCLELLAN, EVANS AND BROWN

Spring Song ..... *Weil*
Love's Rhapsody ..... *Bartlett*
MARGARET STEPHENS

Liebestraum, No. 3 ..... *Liszt*
NELLIE BROWN

Gavotte ..... *Bach*
HAZEL BRANDENBURG

Whither ..... *Schubert*
The Seasons ..... *Hawley*
GLEE CLUB

Oh, That We Two Were Maying ..... *Nevin*
Berceuse (from "Jocelyn") ..... *Godard*
GRACE BORT

Pastorale ..... *Scarlatti*
Concert Waltz ..... *Reinhold*
NAOMI HURM

There, Little Girl, Don't Cry ..... *M. vL. Swarthout*
QUARTETTE — MISSES CORMANY, MILLS, SLONEKER, BORT

Veneziana ..... *Old Italian*
Who Is Sylvia? ..... *Schubert*
HANNAH MILLS

Novelette, No. 7 ..... *Schumann*
MARIAN LEITCH

Norwegian Shepherd's Song ..... *Kappy*
Summer ..... *Chaminade*
Waltz Song ..... *Gillet*
JANET CORMANY

Prelude ..... *Rachmaninoff*
Andante and Rondo Capriccioso ..... *Mendelssohn*
LULU MCCLELLAN

SACRED CONCERT BY VOCAL STUDENTS

Accompanied by
Mr. Max vL. Swarthout
Mr. Donald Swarthout

1. Processional Gloria } .....*Max vL. Swarthout*
College Choir

2. Light of the Better Morning.....*Buck*
Miss Evans

3. Come, Holy Spirit—Recitative and Aria..*Adapted from Wagner*
Miss Bartlett

4. Angels Ever Bright and Fair.....*Handel*
Ave Maria—Adaptation of Prelude.....*Bach-Gounod*
Miss Stephens

5. From the Depths (Prayer).....*Campana*
Miss Beckham

6. Evening Hymn.....*C. Reinecke*
Misses Cormany, Mills, Stephens, Scott, Hoel, Evans, Barnes, Bort, Sloneker, Beckham

7. The Lord Is Mindful of His Own—Recitative and Aria, Oratorio, "St. Paul".....*Mendelssohn*
Miss Duncan

8. Ave Maria..... *Raff*
I Will Extol Thee, O Lord—Oratorio, "Eli".....*Costa*
Miss Mills

9. Nature's Adoration..... *Beethoven*
Save Me, O God!.....*Randegger*
Miss Kattman

10. He Shall Feed His Sheep—Oratorio, "Messiah".....*Handel*
Come Unto Him.....
Misses Cormany and Beckham

11. The Lord Is Risen—Recitative and Aria, Oratorio, "Light of the World".....*Sullivan*
He Was Despised—"Messiah".....*Handel*
Miss Bort

12. O Savior, Hear Me!.....*Glück-Buck*
Rejoice Greatly, O Daughter of Zion!—Oratorio, "Messiah" ..... *Handel*

MISS CORMANY

13. Trust in the Lord (Largo).....*Handel*

CHORUS

SENIOR RECITAL

By Miss Tillie Norris and Miss May Kattman

THE LAST DAYS OF POMPEII.—*Bulwer-Lytton*

Arranged by
MISS NORRIS

SCENE I. The Blind Flower Girl—The Progress of Love.

SCENE II. New Changes for Nydia—Glaucus purchases the Blind Girl of Burbo, who keeps a Flash House, frequented by Gladiators and Prize Fighters.

SCENE III. The Happy Beauty and the Blind Slave—What becomes of Ione in the house of Arbaces.

SCENE IV. The Witches' Cavern.

SCENE V. The Palace of Arbaces—A wealthy Egyptian—Sozia on Guard.

MISS KATTMAN

1. My Heart at Thy Sweet Voice (from "Samson and Delilah") ..... *Saint-Saens*

2. (*a*) Sapphic Ode..... *Brahms*
(*b*) Whither? ..... *Schubert*
(*c*) Widmung ..... *Schumann*

3. (*a*) Non Torno..... *Mattei*
(*b*) Elegie ..... *Massenet*

4. (*a*) Arise! for the World Rejoices.....*Ries*
(*b*) Sunset .....*D. Buck*
(*c*) The Year's at the Spring.....*Beach*

RECITAL

By the Students in Piano, Voice and Oratory

Impromptu in C sharp minor.....*Reinhold*
NAOMI HURM

A Sisterly Scheme.....*H. C. Bunner*
BERTHA B. HERD

Doris ..... *Nevin*
ADDIE GASAWAY

Shepherds All and Maidens Fair.....*Nevin*
MARY LOUISE MCCLINTOCK

Waltz from "Faust".....*Arranged by Wichtl*
HAZEL BRANDENBURG

Kinderstimmen
Mondnacht (from "Eliland") } .....*Von Fielitz*
Anathema
DOLORES DUNCAN

Boyville Story.....*William Allen White*
POLLYE RICHARDS

Rejoice Greatly, O Daughter of Zion! (from the "Messiah")
.....*Handel*
HANNAH MILLS

Gypsy Rondo..... *Haydn*
Rustle of Spring.....*Sinding*
PAULINE CRIST

The Christmas Substitute.....*Anon*
ELLEN KILBORN

Peer Gynt Suite.....*Grieg*
Morning Mood
Ase's Death
Anitra's Dance
In the Hall of the Mountain King
JANE HARE

OXFORD COLLEGE GLEE CLUB CONCERT

Soloists: Miss Grace Shipp, Miss Jane Dawson, and Miss Pauline Crist.

Miss Norris and Miss Jane Hare, *Accompanists.*

Ave Maria ..... *Schubert*
Doris (Pastorale) ..... *Nevin*

Glee Club

I Know a Lovely Garden ..... *D'Hardelot*
The Time of May ..... *Salter*

Miss Dawson

A Spanish Romance ..... *Sawyer-Lynes*
The Angel ..... *Rubinstein*
The Miller's Wooing ..... *Faning-Spicker*

Glee Club

Long Ago, Sweetheart Mine ..... *MacDowell*
Irish Folk Song ..... *Foote*
Florian Song ..... *Godard*

Miss Crist

Little Dixie Kid ..... *Giebel*
Little Cotton Dolly ..... *Giebel*
Fair Fall the Lights ..... *Mayer*
A Little Dog Barked at the Big Round Moon ..... *Conant*

Glee Club

Stolen Wings ..... *Willeby*
Folk Song ..... *Clutsam*
A May Morning ..... *Denza*

Miss Shipp

College Medley .....

Glee Club

Extract of Opera (Burlesque) ..... *F. Root*

Misses Shipp, Mills, Crist and Bort

RECITAL

By the Students in Piano, Voice and Oratory

Overture—"The Barber of Seville" (for two pianos).....*Rossini*
THE MISSES LEITCH, EVANS, HARE AND BARTLETT

Polonaise in E flat.....*Lack*
EMMA WASSERMAN

Valse Impromptu..... *Raff*
GOLDA VAN VOORST

I'm Wearing Awa'.....*Foote*
Irish Folk Song.....*Foote*
ADDIE GASAWAY

Two Transcriptions for Piano:
Ich liebe dich.....*Grieg*
Ouvre tes Yeux Bleux.....*Massenet-Rogers*
RUTH SLOAN

Mazurka in F minor.....*Leschetizky*
MARY LOUISE MCCLINTOCK

Franz ..... *Anon*
FLORENCE FUNK

L'Heure Exquise..... *Hahn*
Norwegian Folk Song.....*Aspinall*
Sehnsucht ..... *Castello*
LURLEANE BARTLETT

La Fileuse..... *Raff*
NAOMI HURM

Bridal Procession..... *Grieg*
JANE HARE

A Song of Thanksgiving.....*Allitsen*
Liebeslied ..... *Blasejewicz*
ETHEL EVANS

Mary's Night Ride.....*Cable*
BIRDA GOSLEE

Andante and Rondo Capriccioso.....*Mendelssohn*
PAULINE CRIST

An Esthetic Opera,

"PATIENCE; OR, BUNTHORNE'S BRIDE"

Given by the Students of Oxford College at the Auditorium of Miami University

---

Director, Mr. Max vL. Swarthout

Accompanist, Mr. Donald M. Swarthout

CAST

Colonel Calverley, Major Murgatroyd, Lieutenant, the Duke of Dunstable — Officers of Dragoon Guards — .....Ethel Evans; Jeanette Karstendiek; ...Lurleane Bartlett

Reginald Bunthorne, a Fleshly Poet.....Grace Gene Bort

Archibald Grosvenor, an Idyllic Poet.....Pauline Crist

Mr. Bunthorne's Solicitor.....Frances Falk

Chorus of Dragoon Guards

Ina Coyner, Nelle Dokkenwadel, Gladys Fetter, Irma Fenton, Florence Funk, Clara Goldberg, Foreste Ireland, Florence Jones, Ellen Kilborn, Suda Keach, Hollis Mills, Mamie Reeves, Sadie Titus, Golda Van Voorst, Mabel Van Voorst, Kathleen Wallace.

The Lady Angela, The Lady Saphir, The Lady Ella, The Lady Jane — Rapturous Maidens — .....Jane Dawson; .....Pollye Richards; .....Grace Morse Shipp; Dolores Beatrice Duncan

Patience, a Dairy Maid.....Hannah Margaret Mills

Chorus of Rapturous Maidens

Isabel Alsdorf, Mary Bertsch, Bernice Bowman, Ruth Campbell, Addie Gasaway, Elizabeth Grulee, Mary Gold, Birda Goslee, Shirley Hawley, Helen Johnson, Dora Milburn, Helen Morrison, Wycliffe Ray, Thekla Spoerl, Alda Wise, Florence Wright.

Act I—A Glade Near Castle Bunthorne

Act II—The Same

MARIAN LEITCH IN RECITAL

(Pupil of Max vL. Swarthout.)

Sonata, Op. 13 ..... *Beethoven*
Grave—Molto allegro e con brio
Adagio cantabile
Rondo (Allegro)

Three Preludes, Op. 28, Nos. 20, 15 and 3 ..... *Chopin*

Vogel als Prophet
Romanze in F sharp
Novellette, Op. 21, No. 7 } ..... *Schumann*

Ballade, Op. 24 ..... *Grieg*

Concerto in G minor* ..... *Mendelssohn*
Molto allegro con fuoco
Andante
Presto

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*Second accompaniment played by Mr. Max vL. Swarthout.

RECITAL

By the Students in Music and Expression

Sonata Op. 13 (Pathetique) ..... *Beethoven*
Grave—Molto allegro e con brio
Adagio cantabile
Rondo

MARIAN LEITCH

Elizabeth's Prayer (from Tannhäuser) ..... *Wagner*

GRACE BECKAM

Moriah's Mo'nin' ..... *Ruth McEnery Stuart*

ETHEL KERR

Minuet d' Antico ..... *Seeboeck*

THEKLA SPOERL

Spring Song ..... *Gaynor*
The Four-leaf Clover ..... *Brownell*
Flower Song ..... *Huntington-Woodman*

FERN BRENDEL

Fabliau ..... *Raff*

FRANCES HUNSINGER

Still wie die Nacht.....*Bohm*
Oh, Let Night Speak of Thee.....*Chadwick*
DOLORES DUNCAN

Virginia of Virginia (original cutting).....*Amelia Rives*
BESSIE CONOVER

Seed Song
The Open Secret } .....*Huntington-Woodman*
HANNAH MILLS

Duetto
Spinning Song } .....*Mendelssohn*
ETHEL EVANS

A NORWEGIAN PROGRAM BY THE CALLIOPEAN SOCIETY

(*a*) Guten Morgen..... *Grieg*
(*b*) Mit einer primula veris.....
GRACE PAULINE CRIST

A Page from Recent Norwegian History.....
NAOMI HURM

Autumnal Gale..... *Grieg*
HANNAH MARGARET MILLS

Three Weeks in Norway.....
MISS HANSON

(*a*) Verborgenheit ..... *Wolf*
(*b*) Norwegian Love-Song..... *Clough-Leighter*
MISS THAYER

(*a*) Ibsen's Drama, "Peer Gynt".....
MARY EARLE HANNA

(b) Reading from Peer Gynt.....
Peer's Ride Along the Gendin-Edge
Solveig's Coming in Response to Peer's Need
The Button-Moulder Turned Aside by Solveig's Love
ELLEN KILBORN

(*c*) Peer Gynt Suite, 1.....*Grieg*
Morning
Ase's Death
Anitra's Dance
In the Hall of the Mountain King
JANE HARE

RECITAL

By the Faculty of the College of Music

Sonata in F major, Op. 8 (for piano and violin) ..... *Grieg*
Allegro con brio
Allegretto quasi Andantino
Allegro molto vivace
Mr. Donald M. Swarthout
Mr. Max vL. Swarthout

Elegie ..... *Massenet*
Erlkoenig ..... *Schubert*
Miss Lillian Thayer

Nocturne ..... *Grieg*
Rhapsody, Op. 79, No. 1 ..... *Brahms*
Mr. Donald M. Swarthout

Two Duetts ..... *Mendelssohn*
Oh, Wert Thou in the Cauld Blast
I Would My Love
Miss Thayer
Miss Hamer

Ballade et Polonaise ..... *Vieuxtemps*
Mr. Max vL. Swarthout

She Is Thine ..... *Schumann*
Tell Me Why ..... *Tschaikowsky*
Unto Thy Heart ..... *Allitsen*
Miss Olive Hamer

Trio, Op. 80 (for piano, violin and 'cello) ..... *Schumann*
Sehr lebhaft
Miss Sarah Norris
Mr. Max vL. Swarthout
Mr. Donald M. Swarthout

RECITAL

By the Students in Instrumental Music

Sonata (Moonlight) Op. 27, No. 2 ..... *Beethoven*
Adagio sostenuto
Allegretto
Presto agitato

RUTH SLOAN

Autumn ..... *Chaminade*

MINNIE LACEY

Valse Impromptu ..... *Liszt*

JANE HARE

Romance in F major (violin) ..... *Beethoven*

HAZEL BRANDENBURG

Waltz in E minor ..... *Chopin*
Novelette, No. 7 ..... *Schumann*

FLORENCE MONTZ

Concert Waltz ..... *Liebling*

PAULINE CRIST

Concertstück, Op. 79 (with second piano accompaniment) .... *Weber*

MARY LOUISE MCCLINTOCK

SONG RECITAL

By Miss Hannah Margaret Mills, Soprano, and Miss Grace Gene Bort, Contralto.

Dal Profundo ..... *Campana*

MISS BORT

Rejoice Greatly (from the "Messiah") ..... *Handel*

MISS MILLS

Sapphische Ode ..... *Brahms*
Träume ..... *Wagner*
Berceuse (from "Jocelyn") ..... *Godard*

MISS BORT

Morgenhymne ..... *Henschel*
Ave Maria ..... *Raff*
Lieti Signor (from the "Huguenots") ..... *Meyerbeer*

MISS MILLS

Admonition ..... *Watts*
The Dawn..... *D'Hardelot*
The Arrow and the Song.....*Pinsuti*
Good-bye to Summer.....*Tosti*

MISS BORT

Thy Beaming Eyes.....*MacDowell*
Whither? ..... *Schubert*
Japanese Lullaby..... *Salter*
Ouvre tes Yeux Bleux.....*Massenet*
Forever Thine (Waltz Song).....*Schlesinger*

MISS MILLS

RECITAL

By Students in Piano and Oratory

1. Three Short Pieces.....*Bach*
   (*a*) Gavotte
   (*b*) Sarabande
   (*c*) Bouree

   NAOMI HURM

2. The Bear Story.....*Riley*

   BLANCHE ALDERMAN

3. The Two Larks.....*Leschetizky*

   ETHEL EVANS

4. Cutting from "Seven Oaks".....*Holland*
   Scene I—Jim Fenton's Proposal
   Scene II—Jim Fenton's Wedding

   BESSIE CONOVER

5. Gondoliera (Venezia e Napoli).....*Liszt*

   NELLIE BROWN

6. An April Shower.....*Fisk*

   MAUDE SHOAF

7. Poupee Valsante..... *Poldini*
   Solfeggietto—C minor.....*Ph. E. Bach*

   LULU MCCLELLAN

8. Her First Appearance.....*Davis*

   TILLIE NORRIS

9. Concert Polonaise..... *Sholtz*

   MARIAN LEITCH

RECITAL

By the Students of the College of Music

Song of the Bees.....*Denza*

CHORUS

Impromptu in B flat.....*Schubert*

GOLDA VAN VOORST

Two Indian Love Lyrics.....*Woodford-Finden*
Liebeslied ..... *Blasejewicz*

ETHEL EVANS

Valse, Op. 64, No. 2.....*Chopin*

THEKLA SPOERL

L'Heure Exquise..... *Hahn*
Ich grolle nicht.....*Schumann*
Ich kann's nicht fassen.....*Schumann*

LURLEANE BARTLETT

Kuiawiak Mazurka..... *Wieniawski*

HAZEL BRANDENBURG

Rosenzweige .....*Von Fielitz*
Ich liebe dich.....*Grieg*
In Blossom-time..... *Needham*

DOLORES DUNCAN

Barcarolle ..... *Nevin*

RUTH SLOAN

Mignon ..... *Liszt*

GRACE BORT

Nocturne Op. 9, No. 2.....*Chopin*
Ungarisch ..... *MacDowell*

NAOMI HURM

Morgenhymn ..... *Henschel*
Norwegian Shepherd Song.....*Kappy*
Summer ..... *Chaminade*

HANNAH MARGARET MILLS

Polonaise in A major.....*Chopin*

PAULINE CRIST

FACULTY RECITAL

Max vL. Swarthout, Violinist, and Donald M. Swarthout, Pianist, Present a Russian Program

Sonata in G major (Violin and Piano).....*Rubinstein (1829-1894)*

I. Moderato con moto
II. Moderato
(Theme and variations)
III. Scherzo. (Prestissimo)
IV. Finale. (Adagio non troppo—Moderato con moto)

Concerto in D major (for Violin).....*Tschaikowsky (1840-1893)*

I. Allegro moderato—Moderato assai
II. Canzonetta. (Andante)
III. Allegro vivacissimo

Concerto in B flat minor (for Piano).....*Tschaikowsky*

I. Andante non troppo molto maestoso—Allegro con spirito
II. Andantino semplice—Prestissimo—Tempo I
III. Allegro con fuoco

Orchestral accompaniment, arranged for piano, played by
MAX vL. SWARTHOUT

SACRED CONCERT BY VOCAL STUDENTS

Processional.....
Gloria

Quartette, No Evil Shall Befall Thee—Oratorio, "Eli".....*Costa*
MISSES STAFFORD, GORSELINE, MONTZ AND DOKKENWADEL

Solo, The Lord Is My Light.....*Allitsen*
LALAH WINN

Anthem, And God Shall Wipe Away All Tears.....*Coombs*
Choir—FLORENCE MONTZ, Soloist

Solo, Christmas Song.....*Turpin*
MABEL HICKS

Trio, God So Loved the World—Oratorio, "Crucifixion"...*Stainer*
MISSES STAFFORD, MONTZ AND DOKKENWADEL

Anthem, Solo and Choral Sanctus—Oratorio, "Holy City"....*Gaul*
Quartette—LALAH WINN, Soloist

Solo, By the Waters of Babylon.....*Speaks*
NELLE DOKKENWADEL

Anthem, Oh, Be Joyful in the Lord.....*Nevin*
Choir

Trio, Ave Maria.....*Schubert*
Bertha Stafford, Soloist

Solo, In Thee, O God, Do I Put My Trust.....*Spicker*
Dolores Duncan

Anthem Hymn, Savior, When Night Involves the Skies.....*Shelley*
Choir—Nelle Dokkenwadel, Soloist

Solo, O Divine Redeemer.....*Gounod*
Bertha Stafford

Anthem, Praise the Lord, Oh, Jerusalem!.....*Moir*
Choir—Bertha Stafford, Soloist

RECITAL BY THE STUDENTS OF PIANO

Italian Concerto..... *Bach*
Allegro animato
Andante molto expressivo
Presto giojoso
Naomi Hurm

Spring Song..... *Liebling*
Dorothy Sloane

Arabesque ..... *Chaminade*
Edna Hurm

Impromptu in C-sharp minor.....*Reinhold*
Lucile Shanton

Gavotte and Musette (for two Pianos).....*Raff*
Florence Montz
Minnie Lacey

Prelude and Fugue in C-sharp major (from "The Well-tempered Clavichord") ..... *Bach*
Mary Louise McClintock

Invitation to the Dance.....*Weber*
Minnie Lacey

Andante and Rondo Capriccioso.....*Mendelssohn*
Florence Montz

RECITAL BY MISS GRACE GENE BORT,

Assisted by Vocal Students

Accompanist, MISS SARA NORRIS

Omnipotence ..... *Schubert*

MISS BORT

Mirage ..... *Lehmann*
Liebes Lied ..... *Blazejewicz*
Arise! for the World Rejoices .....

MISS DAWSON

L'Heure Exquise ..... *Hahn*
Indian Love Lyrics ..... *Hope Findon*
Viens Aurore ..... *A. L.*

MISS CRIST

Die Lotosblume ..... *Schumann*
Ich kann's nicht fassen, nicht glauben ..... *Schumann*
Ich grolle nicht ..... *Schumann*

MISS BORT

Dost Thou Know That Sweet Land? (from "Mignon") .... *Thomas*
Three Thoughts (Memories, Night, Morning) ..... *Neidlinger*
Summer ..... *Chaminade*

MISS SHIPP

Ein Ton ..... *Cornelius*
Sehnsucht ..... *Castello*
Cradle Hymn ..... *MacDowell*
Deserted ..... *MacDowell*

MISS BORT

Sapphische Ode ..... *Brahms*
Im Herbst ..... *Franz*

MISS DUNCAN

Veneziana ..... *A. L.*
Russian Folk-Song ..... *von Stutzmann*
Nymphs and Fauns ..... *Bemberg*

MISS MILLS

Recompense ..... *Hammond*
Sunset ..... *D. Buck*
Melisande in the Wood ..... *Goetz*

MISS BORT

INTERPRETATIVE RECITAL OF ROBERT BROWNING

By Miss Amanda Kidder, Assisted by

Miss Lillian Thayer

Miss Sarah Norris, *Accompanist*

I Send My Soul Up to Thee.....*H. A. Beach*
Oh, Love, but a Day.....*H. A. Beach*
Thy Face.....*W. H. Neidlinger*
The Year's at the Spring.....*H. A. Beach*

Miss Thayer

Saul ..... *Browning*

Miss Kidder

Good to Forgive.....*Salter*
I Go to Prove My Soul.....*E. Harraden*
The Lamp of Love.....*Salter*
Prospice .....*Sidney Homer*

SENIOR RECITAL BY NAOMI ELIZABETH HURM

(Pupil of Donald M. Swarthout.)

Italian Concerto..... *Bach*
Allegro Moderato
Andante
Presto
Gavotte (from Fifth French Suite).....*Bach*
Sarabande (from First French Suite).....*Bach*
Bourree (arranged from Second Violin Sonata).....*Bach*
Aria con Variazioni.....*Handel*
Preludes, Nos. 1, 4 and 3.....*Chopin*
Nocturne, Op. 37, No. 1.....*Chopin*
Grande Valse, Op. 42.....*Chopin*
Ballade, Op. 24.....*Grieg*
Gavotte ..... *Glück-Brahms*
Ungarisch ..... *MacDowell*
Improvisation (Prize Song from the "Meistersinger").....*Schütt*
* Serenade and Allegro giojoso.....*Mendelssohn*

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* Orchestral part played on second piano.

RECITAL

By the Students in Instrumental and Vocal Music

Octett, Op. 3 (arrangement for two pianos) ..... *Svendsen*
First movement only
THE MISSES MONTZ, MCCLINTOCK, HURM AND SLOAN

Du bist wie eine Blume ..... *Cantor*
White Rose ..... *Whelpley*
The Nightingale Has a Lyre of Gold ..... *Whelpley*
MABEL HICKS

Ich liebe dich (transcription) ..... *Grieg*
HELEN FINCH

Good-bye to Summer ..... *Tosti*
Autumnal Gale ..... *Grieg*
Lenz ..... *Hildach*
LALAH WINN

Prelude and Fugue in D minor ..... *MacDowell*
FAYE GEYER

The Four-leaf Clover ..... *Brownell*
Titania's Cradle ..... *Lehmann*
You and I ..... *Lehmann*
NELLE SMITH

Norwegian Bridal Procession ..... *Grieg*
ETHEL STOLTZ

First Concerto (for violin) ..... *DeBeriot*
HAZEL BRANDENBURG

Nur wer die Sehnsucht kennt ..... *Tschaikowsky*
Sapphische Ode ..... *Brahms*
NELLE DOKKENWADEL

Aus dem Carneval ..... *Grieg*
MARY GEHRES

Wenn ich in deine Augen seh ..... *Hammond*
Im wunderschönen Monat Mai ..... *Hammond*
The Swing ..... *Lehmann*
BERTHA STAFFORD

* Concerto in G minor (for piano) ..... *Mendelssohn*
Molto allegro con fuoco
Andante
Presto
FLORENCE MONTZ

* With orchestral accompaniment played on second piano.

FACULTY RECITAL

Sonata in F major, Op. 8 (for Piano and Violin) ..... *Grieg*
Allegro con brio
Allegretto quasi Andantino
Allegro molto vivace
MR. DONALD M. SWARTHOUT
MR. MAX VL. SWARTHOUT

Elegie ..... *Massenet*
Erlkoenig ..... *Schubert*
MISS LILLIAN THAYER

Nocturne ..... *Grieg*
Rhapsody, Op. 79, No. 1 ..... *Brahms*
MR. DONALD M. SWARTHOUT

Two Duetts ..... *Mendelssohn*
Oh, wert thou in the cauld blast
I would my love
MISS THAYER
MISS HAMER

Ballade et Polonaise ..... *Vieuxtemps*
MR. MAX VL. SWARTHOUT

She Is Thine ..... *Schumann*
Tell Me Why ..... *Tschaikowsky*
Unto Thy Heart ..... *Allitsen*
MISS OLIVE HAMER

Trio, Op. 80 (for Piano, Violin and 'Cello) ..... *Schumann*
Sehr lebhaft
MISS SARAH NORRIS
MR. MAX VL. SWARTHOUT
MR. DONALD M. SWARTHOUT

FACULTY RECITAL

Max vL. Swarthout, Violinist, and Donald M. Swarthout, Pianist, in Recital

Symphonie Espagnole..... *Lalo*
Allegro non troppo
Scherzando (Allegro molto)
Intermezzo (Allegretto non troppo)
Andante
Rondo (Allegro)
Introduction et Rondo Capriccioso.....*Saint-Saens*
Serenata ..... *Moszkowski*
Polonaise de Concert in D.....*Wieniawski*
Concerto in A minor.....*Schumann*
Allegro effettuoso
Intermezzo (Andantino grazioso)
Allegro vivace

SENIOR RECITAL BY RUTH ALMA SLOAN

(Pupil of Donald M. Swarthout.)

Variations in F minor.....*Haydn*
Sonata Op. 27, No. 2.....*Beethoven*
Adagio sostenuto
Allegretto
Presto agitato
Nocturne Op. 15, No. 2.....*Chopin*
Prelude Op. 28, No. 15.....*Chopin*
Ballade Op. 23.....*Chopin*
Kreisleriana Op. 16, No. 1.....*Schumann*
Consolation, No. 6.....*Liszt*
Gnomenreigen ..... *Liszt*
* Concerto in A minor.....*Grieg*
Allegro molto moderato

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* Orchestral accompaniment played on second piano

PIANO RECITAL BY MARY LOUISE McCLINTOCK

(Pupil of Max vL. Swarthout.)

* Concerto in G minor.....*Moscheles*
First movement (Allegro moderato)
Prelude and Fugue in E minor.....*Mendelssohn*
Three Studies.....*Chopin*
Op. 29, Nos. 9 and 1
Op. 10, No. 5
Liebestraum, No. 3.....*Liszt*
Valse in E flat.....*Arensky*
Polonaise in E minor.....*MacDowell*
* Concertstück in F minor.....*Weber*

* Orchestral accompaniment on second piano

THEODORE BOHLMANN, CONCERT PIANIST, IN RECITAL

Prelude, C major, from Etudes Poesies.....*Haberbier (1813-1869)*
Sonata appassionata, Op. 57, F minor.....*Beethoven (1770-1827)*
Allegro assai, F minor, 4-4
Andante con moto, D flat major, 2-4
Allegro ma non troppo, Presto F minor, 2-4

Fantasie Op. 49, F minor, 4-4, 3-4, 4-4.....
Prelude Op. 28, No. 15, D flat major, 4-4, sostenuto..
Prelude Op. 28, No. 1, C major, 2-8, agitato.....
Prelude Op. 28, No. 3, G major, 4-4, vivace.....
Prelude Op. 28, No. 7, A major, 3-4, Andantino.....
Prelude Op. 28, No. 22, G minor, 6-8, molto agitato..
Prelude Op. 28, No. 20, C minor, 4-4, Largo.....
Etude Op. 25, No. 1, A flat major, 4-4.....
Etude Op. 10, No. 12, C minor, 4-4 (Revolutionary).
Etude Op. 10, No. 3, E major, 2-4.....
Waltz Op. 64, No. 2, C sharp minor, 3-4.....
Ballade Op. 47, A flat major, 6-8.....
Chopin (1809-1849)

Chant d'Automne, D minor, 4-4 (from "Seasons," Op. 36)
.....*Tschaikowsky (1840-1893)*
Chant de l'Alouette, G minor, 2-4..... " "
Barcarolle, No. 4, G major, 6-8.....*Rubinstein (1830-1894)*
Hungarian Rhapsody, No. 4, E flat major, 4-4, 2-4..*Liszt (1811-1886)*

THE MIKADO

Presented by the Choral Society of Oxford College at the Miami Auditorium

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Mr. Max vL. Swarthout, *Musical Director*
Miss Amanda Kidder, *Dramatic Coach*
Mr. Donald M. Swarthout, *Pianist*

DRAMATIS PERSONÆ

The Mikado of Japan.....Nelle Dokkenwadel

Nanki-Poo (his son, disguised as a wandering minstrel, and in love with Yum-Yum).....Jane Dawson

Ko-Ko (Lord High Executioner of Titipu).....Grace Bort

Pooh-Bah (Lord High Everything Else)....Jeannette Karstendiek

Pish-Tush (a noble lord).....Pauline Crist

Yum-Yum..... } Three sisters, wards of Ko-Ko { .....Hannah Mills
Pitti-Sing..... } { .....Grace Shipp
Peep-Bo..... } { .....Thekla Spoerl

Katisha (an elderly lady, in love with Nanki-Poo)..Dolores Duncan

Chorus of School Girls: Nelle Smith, Harriet Slaughter, Grace Gates, Bernice Porter, Lucy Brattin, Ruth Campbell, Lucile Shanton, Helen Morrison, Eloise Coulter, Bernice Bowman, Evelyn Davison, Nelle Bedwards, Grace Montague, Fay Ross, Marie McCord, Myra Duncan, Mabel Hicks, Virginia Syers, Chesta Mitchell, Sally Downen.

Chorus of Nobles: Florence Montz, Foreste Ireland, Ruth Jones, Pauline Tafel, Ruth Thorniley, Edna Fisher, Blanche Wayble, Anna Meredith, Gertrude Barcus, Frances Hawk, Eva Dussell, Georgia Myrle Bliss, Alta Erickson, Alice Redhed, Ruth Hemenway, Bess Cussins, Grace Evelyn Bohmer, Sadie Titus, Mildred Hewins, Fay Willerton

Guards to the Mikado: Faye Geyer, Elizabeth Wilson.

Body-Servant to the Mikado: Georgia Myrle Bliss.

Act I—Courtyard of Ko-Ko's official residence

Act II—Ko-Ko's garden

FACULTY RECITAL IN ENSEMBLE MUSIC.

Trio in C major.....*Mozart (1756-1791)*
Allegro
Andante cantabile
Allegro
Miss Sara Norris, *Piano*
Mr. Max vL. Swarthout, *Violin*
Mr. Donald M. Swarthout, *Violoncello*

Suite in D minor, Op. 44.....*Schuett (1856-)*
Allegro risoluto
Scherzo-Vivace
Canzonetta con Variazioni
Rondo a la russe
Mr. Donald M. Swarthout. *Piano*
Mr. Max vL. Swarthout, *Violin*

Trio in F major, Op. 80.....*Schumann (1810-1856)*
Sehr lebhaft
Mit innigem Ausdruck
In maessiger Bewegung
Nicht zu rasch
Miss Sara Norris, *Piano*
Mr. Max vL. Swarthout, *Violin*
Mr. Donald M. Swarthout, *Violoncello*

RECITAL

By the Students in Instrumental Music.

Ballade in G minor.....*Chopin*
Ruth Sloan

Improvisation on the "Prize Song".....*Wagner-Schütt*
Naomi Hurm

Scherzo in E minor.....*Mendelssohn*
Polonaise in A major.....*Chopin*
Edna Hurm

Ballade in A flat.....*Reinecke*

JANE HARE

"Faust" Fantasie (for Violin).....*Alard*

HAZEL BRANDENBURG

L'Alouette (The Lark).....*Balakirew*
Rhapsody in G minor, Op. 79, No. 2.....*Brahms*

FLORENCE MONTZ

Scherzo in B flat minor.....*Chopin*

PAULINE CRIST

*Concerto in A minor.....*Hummel*
Allegro moderato

MINNIE LACEY

*Orchestral accompaniment played on second piano.

MISS IDA LICHTENSTADER IN RECITAL

1. Sonata Op. 31, No. 2, D minor.....*Beethoven*
   Allegro
   Adagio
   Allegretto

2. Scherzo Op. 4, E flat minor.....*Brahms*

3. Berceuse.....*Henselt*
   Prelude Op. 28, No. 3.....*Chopin*
   Prelude Op. 28, No. 23.....*Chopin*
   Etude Op. 10, No. 12.....*Chopin*
   Valse Op. 34, No. 1.....*Chopin*

4. Concert Etude in D flat.....*Liszt*
   Gnomenreigen.....*Liszt*
   L'Alouette (The Lark).....*Balakirew*
   Arabesque Op. 45, No. 1.....*Leschetizsky*
   Virtuoso Piece Op. 64.....*Moszkowsky*

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